

ROBINSON, BOARDMAN
(ARTIST)

DRAWER 19 A

Artist R

H. 2009.025.02475



Artists of Abraham Lincoln portraits

Boardman Robinson

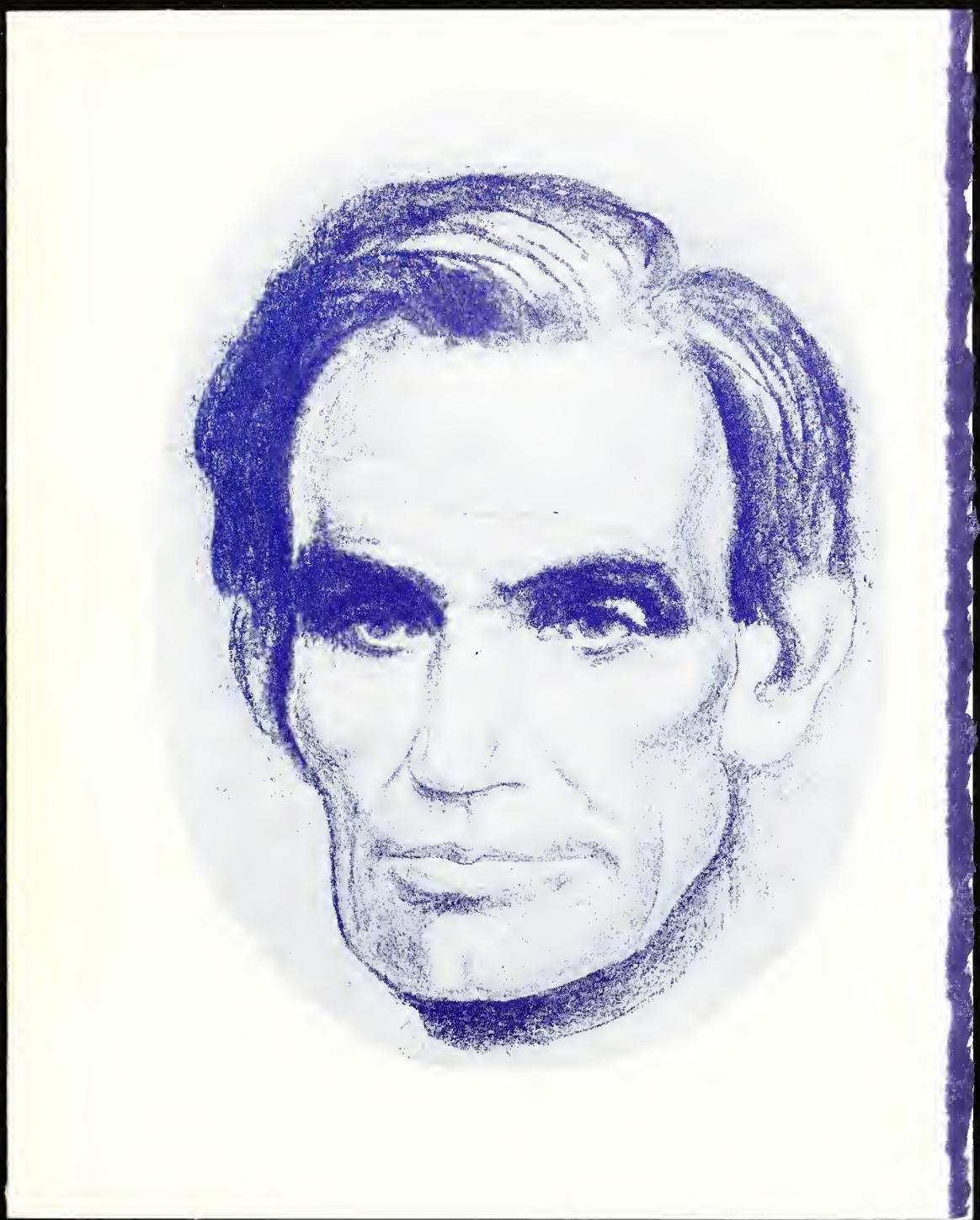
Excerpts from newspapers and other
sources

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Lincoln

BY BOARDMAN ROBINSON

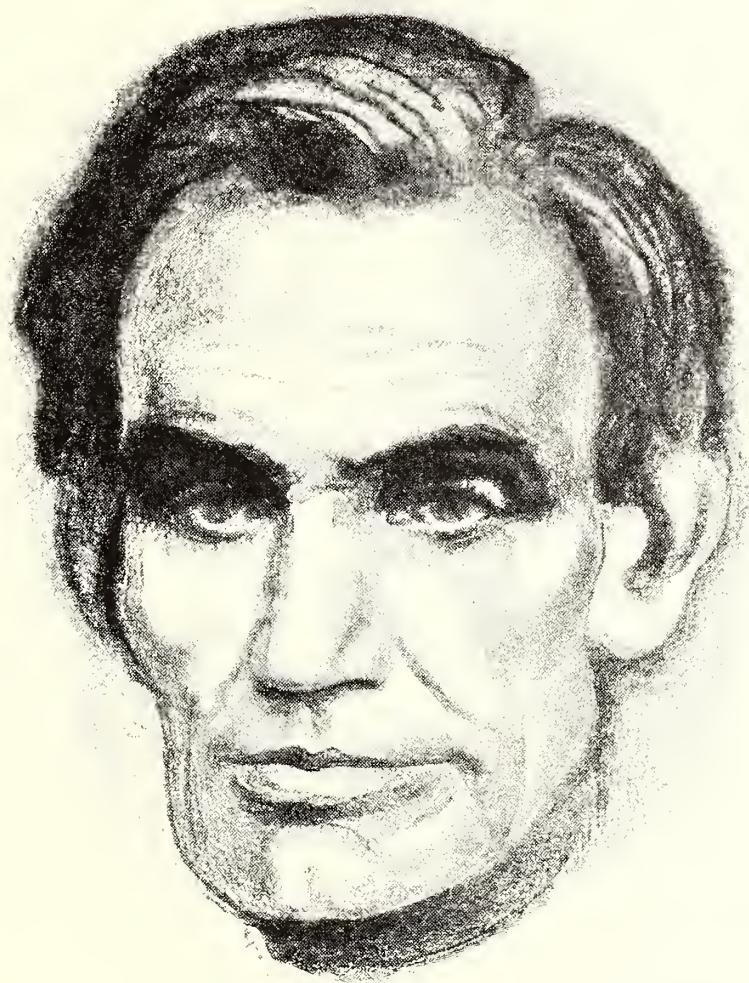
BOARDMAN ROBINSON is pre-eminent among American artists not only because his work is distinguished artistically, but it throbs with a sincerity and searching truthfulness that are rare among many modern artists. Robinson's career has been long and varied. Born in Nova Scotia sixty-three years ago, he was educated in Canada and England. While studying art in Paris, he came under the influence of Forain, whose savage brush was powerfully suggestive to this young artist who was trying to find the right instrument for his radical ideas. His life and his art have been given to the championing of liberal causes, as illustrator, painter, and, in recent years, as a mural painter. The boldness of his mural technique both in Kaufman's Department Store in Pittsburgh and in Radio City, New York, emphasizes Robinson's adroitness, for he did not do his first murals until he was over fifty years old.

The sobriety, depth, and vigor of Robinson at his best is epitomized in this superb head of Lincoln. It is the conception of a thoughtful, sincere thinker and artist pondering the essential personality of one of America's greatest leaders.

THE GETTYSBURG ADDRESS

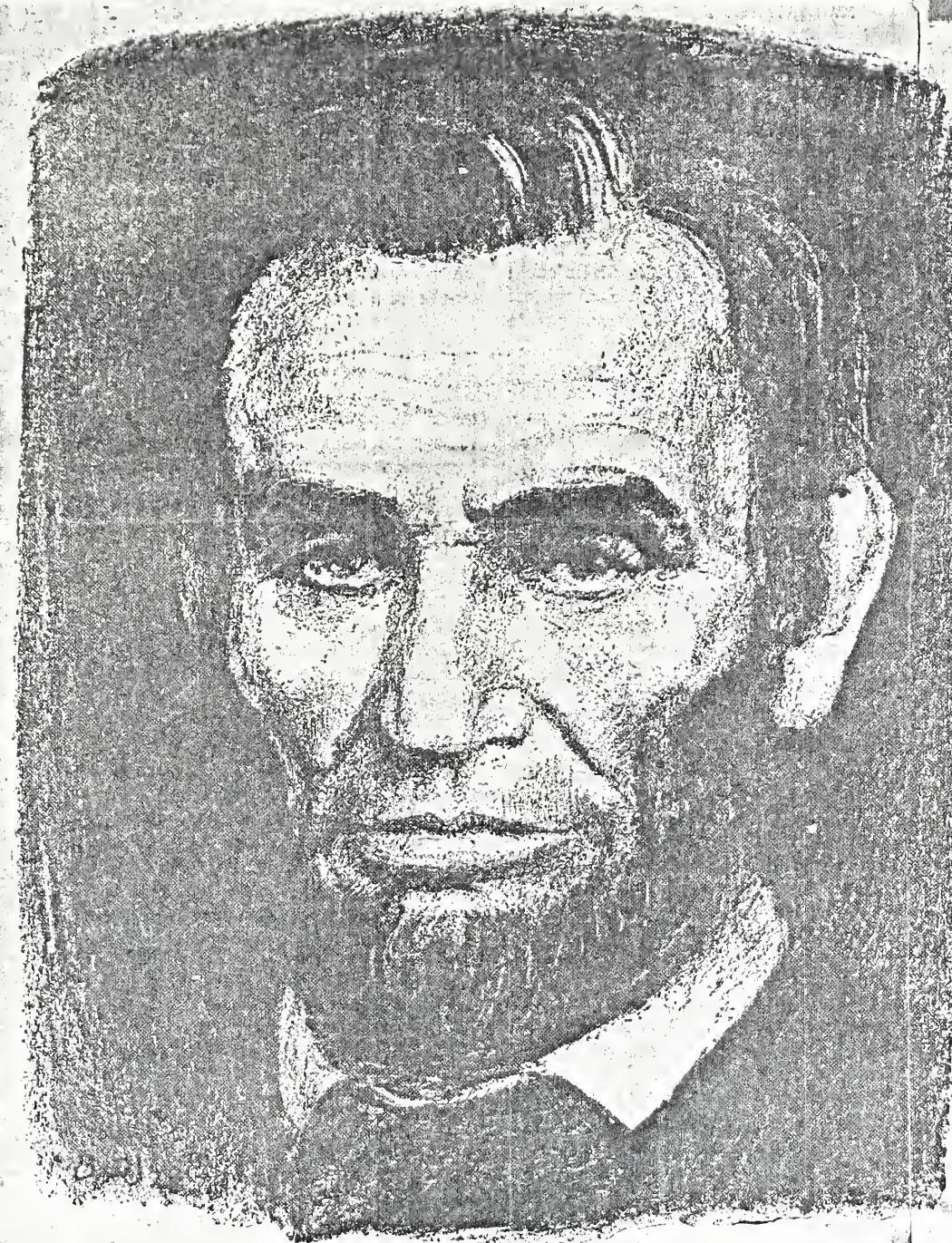
FOURSCORE and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting-place of those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate-we cannot consecrate-we cannot hallow-this ground. The brave men living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us-that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion-that we here highly resolve that these dead shall not have died in vain-that this nation, under God, shall have a new birth of freedom-and that government of the people, by the people, for the people shall not perish from the earth.

*design: maurice steinberg, director of art education
plainedge public schools, bethpage, new york*



DR. 19

Head of Lincoln, by Boardman Robinson



Abraham Lincoln

A Lithograph by Boardman Robinson. Reproduced by courtesy of Delphic Studios

A Great Democrat

LINCOLN.

By Emil Ludwig . . . Boston:
Little, Brown and Company
... \$5.

Reviewed by
WILLIAM E. DODD

MR. EMIL LUDWIG, who has re-vived public interest in many great figures of modern history through the adoption of a peculiarly

Jan. 26, 1930

New York Tribune

personal method, has now turned his talent to the writing of a life of Abraham Lincoln, and it must be said in the beginning that he has succeeded in making a most interesting book. It is true to the spirit of the subject; it portrays Lincoln in his own words; it is not untrue to the essentials of the great American Civil War, or War between the States, as Southern leaders like to say.

The divisions of this most recent of Lincoln studies suggest the method: Lincoln a wage earner, Lincoln a citizen, a fighter, the liberator and so on, which suggests a series of subjects in the treatment of which overlapping may not be avoided. A professional would not adopt this means of portraying the great war President, but Herr Ludwig has avoided any serious sins in this respect. He turns abruptly from one theme to another, employing some incident or some passages well known in the life of Lincoln for introduction. For example, the first page of the section headed "Fighter" begins:

Keen was the disappointment. Mary's as well as Lincoln's. Had he been defeated in a great battle, had he been in the position of a leader who with renewed courage is preparing for a fresh struggle, it would have been easy for him to adapt himself once more to the narrows of his old environment.

This passage has to do with Lincoln's unhappy retirement from his place in the House of Representatives in 1849. Then follow 140 pages of very interesting, if familiar, material: Lincoln's easy-going ways, his long circuit of the Illinois courts, his gradual approach to the struggle with Douglas, and the final election to the Presidency. There is not a line that is new, nor any fresh interpretation, though the quotations are wonderfully apt and show a deeper study of the mid-Western environment than most European students of Lincoln evince. The author is less appreciative of Lincoln's great rival than Mr. Beveridge, who came near to making Douglas the hero of a "Life of Lincoln." He is more like Sandburg, who sees in Lincoln as much of a poet as a master of political appeal and political maneuver. It seems to Ludwig that Douglas's comfortable private railway car of 1858 represents a class-conscious attitude in that famous

ROBINSON, BOARDMAN

Dr. Warren

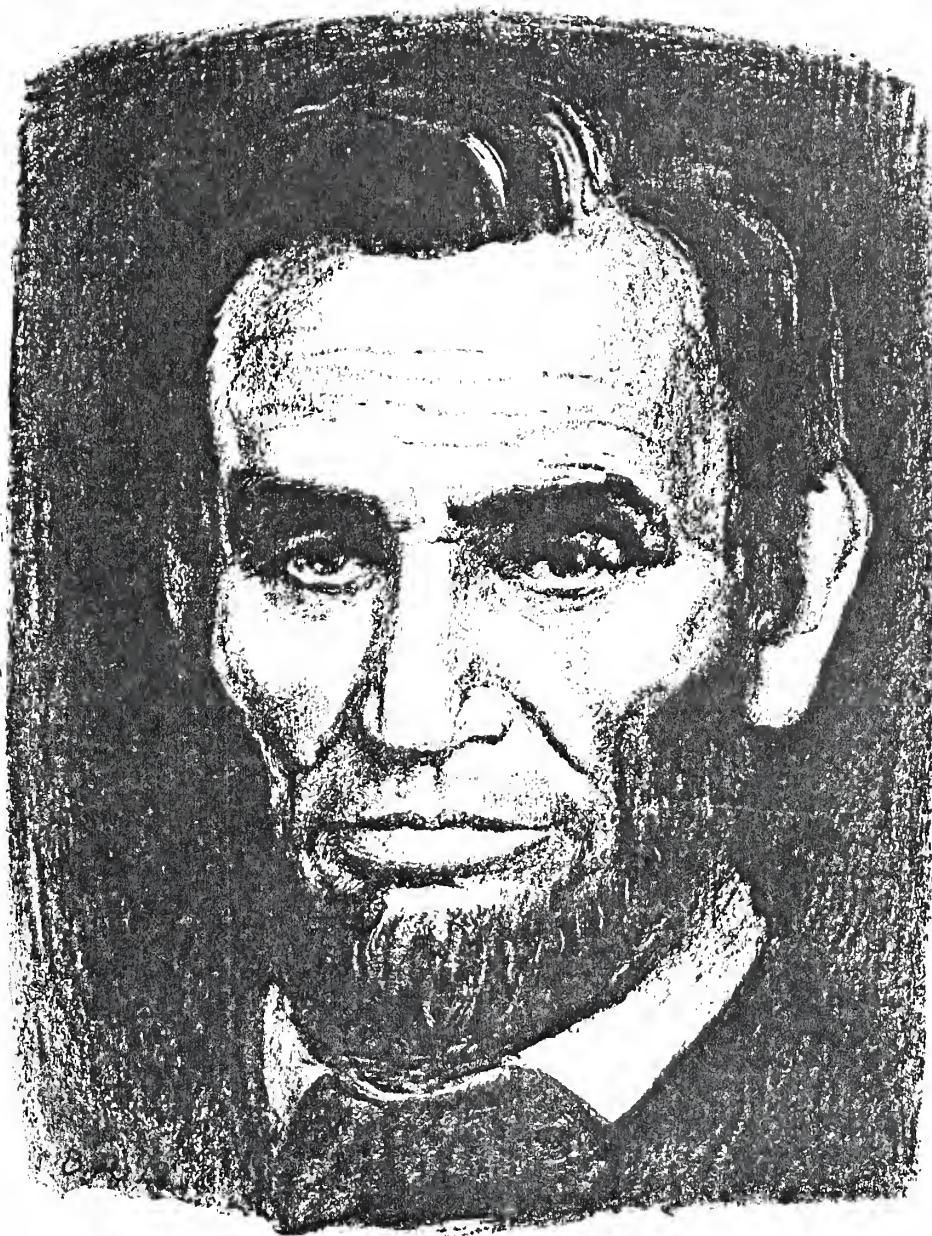
FORBES for

left.

LINCOLN

from a lithograph by

**BOARDMAN
ROBINSON**
whose bold
strokes on stone
have caught the
simple grandeur
of the Great
American



When LINCOLN Spoke

By L. L. MONTGOMERY

WHEN Lincoln was studying law he found out that he did not know what it was to prove a proposition *beyond the possibility of doubt*. To overcome this he returned home, studied and mastered the propositions of Euclid one by one till he understood exactly what demonstrate meant. From that

time on Lincoln used the logic of Euclid in the legal arena and as a background in his forms of public address. The supreme illustration of the logical march of a Lincoln speech combined with impressiveness and economy of words was given at the great open-air meeting held at Gettysburg on November 13,

1865, some four and one-half months after the battle.

The object of the meeting was to institute a national cemetery upon the ground hallowed by the blood of so many thousands of brave men. The governors of several States were present and with them came the President of the United States,

Abraham Lincoln. He was not expected to speak, for the oration of the day was to be made by the eminent Edward Everett of Boston. But he came, and sat listening with the most perfect attention during the two hours of Everett's graceful and well-turned eloquence.

At the close of this excellent performance, the President of the United States was asked to "say a few words." Anticipating some such request, he had written down on a single sheet of paper a few hours earlier some sentences which seemed to him appropriate. He now rose and

tute one of the most astonishing masterpieces of English prose. As an example of perfection in the supreme art of Logic, Impressiveness and Economy, and with all reverence for the memory of the great man from whose lips they fell, they are here submitted to the respectful, careful, analytical study of those who are striving to reach perfection in the mastery of the spoken word.

One doubts if any other two hundred words have, in modern times at least, been more often quoted. When one has a perfect model at hand, it is foolish to choose something of lesser spirit. Moreover, the thing is so exquisite an example of how to say the right thing in the right way that it deserves the most serious and careful study. To analyze it is almost impudent, but the reader will perhaps find some use in the following very brief observations:

Abraham Lincoln was an uneducated man, in the ordinary sense of that term. He had taught himself everything he knew, from reading and writing upwards. His first books were the Bible, Defoe's *Robinson Crusoe*, *Pilgrim's Progress*, a life of Washington, Aesop's *Fables* and a history of America. On these he founded that marvelous style of which the most perfect specimen is here repeated. It is a Bible style, too, rooted in that unsurpassed fountain of seventeenth century English. (*Pilgrim's Progress* was composed only a generation after the translation of the Bible in the present version, and *Robinson Crusoe* was written fifty years before the Declaration of Independence.)

Note these points, and then note how each sentence stands out, almost visibly taking its place as a pillar to hold up the whole structure. Lincoln wished to impress upon his hearers

the great idea that they must now—at this moment when it was plain that the tide had turned—press forward still more strongly to victory, never hesitating in effort or will; for if they now should hesitate in the pleasing delusion that the enemy was beaten, the nation might yet fall; and government of the people, by the people, for the people might yet perish.

That was his aim, to make the people before him—and after them the people of his country—realize this great truth. How wonderfully he performs this task!

He begins with a simple statement about the founding of the nation. He wastes no time in explanation, because he knows that this historical statement will at once be accepted by every hearer. He then steps into the present and reminds his hearers of the great war which is being fought, describing the purpose in one pregnant clause. That fixes instantly in the minds of all, the meaning and purpose of the meeting on the battlefield. He adds, without further lingering, the few words which he deems necessary to summarize the immediate purpose of the meeting, and then, with supreme skill, draws from the statement his great conclusion; that the dedication that day made is but an imperfect symbol of a dedication already given, which to be made perfect must be consecrated by the efforts, the tears, the sacrifice, of the nation, till the victory shall have been won and the promise made first by the fathers permanently redeemed.

HERE is the pure art of the spoken word. Lincoln is Clear. He is Logical. He is Sympathetic. He is Impressive; and he perfectly understands the uses of Economy.

Each sentence is in itself a perfect proposition. Each follows logically from its predecessor and leads logically to its successor. Each thought is clearly expressed. Each topic is treated sympathetically. The effect of the whole is intensely impressive, yet the most perfect economy of verbiage, effort and energy is preserved from beginning to end.

A great British university has engraved those words on bronze before one of its colleges, as a token of its veneration for the man who conceived and expressed this perfect model of English undefiled.

Let every man or woman who expects to do his or her work through the spoken word, study this address, this two hundred word talk, this three minutes' hurriedly written down segment of the thought of a great man.

“Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or to detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, and for the people shall not perish from the earth.”

read them, slowly, simply, without the slightest pretense to eloquence of delivery. Those two hundred words, hastily scribbled down and unpretendingly read on that November afternoon at the very end of a long ceremony before an audience which had listened to two hours of highly refined and polished oratory, consti-

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